

Nº II

For my friend Miss Mary Anne Charles.

GEMS OF VERDI,

12

Operatic Airs

and

for

Harp Solo,

Nº 1. AH! CHE LA MORTE.

Il Trovatore.

Nº 7. PARIGI O CARA.

La Traviata.

2. IL BALEN DEL SUO SORRISO.

8. AH! FORS' È LUI.

3. SI, LA STANCHEZZA.

9. DI PROVENZA IL MAR.

4. STRIDE LA VAMPA.

10. LIBIAMO. (*Brindisi*)

5. LA MIA LETIZIA.

I Lombardi.

11. ERNANI INVOLAMI.

Ernani.

6. LA DONNA È MOBILE.

Rigoletto.

12. VA PENSIERO. (*Chœur*)

Abasco.

Transcribed

BY

CHARLES OBERTHUR.

Ent. Solo. Hall.

Op. 119.

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HARP.

"GEMS OF VERDI"

BY

CHARLES OBERTHÜR.

Nº XI. "ERNANI INVOLAMI"

ALLEGRO.

mf *fz > p* *L.H.*

fz > p *p* - ma - cresc - poco -

- a - poco. *f* *f* *f* *f*

molto accellerando. *ff* *ad lib.* *Veloce.* 20. 3/4

ANDANTE SOSTENUTO.

The musical score is written for Harp and consists of five systems. Each system has a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'ANDANTE SOSTENUTO'. The first system begins with a piano (p) dynamic. The music features a mix of single notes, chords, and arpeggiated figures. The second system continues the melodic line in the treble while the bass provides a steady accompaniment. The third system shows a change in the bass line with more frequent chordal patterns. The fourth system introduces a forte (f) dynamic and includes some triplets in the bass. The fifth system concludes the piece with a final chordal cadence in both staves.

dim *espress.* *cresc.*

The first system of harp music consists of two staves. The upper staff features a melodic line with several trills and slurs, while the lower staff provides a harmonic accompaniment with chords and moving lines. The tempo and dynamics are marked 'dim espress.' and 'cresc.' with a hairpin crescendo symbol.

The second system continues the musical piece with similar melodic and harmonic textures. The upper staff has more complex melodic figures, and the lower staff maintains a steady accompaniment.

leggiere.

The third system is marked 'leggiere.' and features a more delicate texture. The upper staff includes many trills, some of which are numbered (1, 2, 3) to indicate fingerings. The lower staff continues with a light accompaniment.

The fourth system concludes the piece with a final melodic flourish in the upper staff and a sustained chord in the lower staff.

First system of musical notation for Harp, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with a sixteenth-note triplet in measure 2 and a sixteenth-note triplet in measure 4. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation for Harp, measures 5-8. The right hand continues the melodic line with a sixteenth-note triplet in measure 6. The left hand features a series of chords and eighth notes. A forte (*ff*) dynamic marking is present in measure 5.

Third system of musical notation for Harp, measures 9-12. The right hand features a sixteenth-note triplet in measure 9, marked *8va* (octave up). The left hand has a series of chords. A *Cadenza.* marking is present in measure 10. The right hand ends with a triplet in measure 12, marked *animato.*

Fourth system of musical notation for Harp, measures 13-16. The right hand features a series of chords and eighth notes, with a triplet in measure 14. The left hand features a series of chords and eighth notes. A forte (*fz*) dynamic marking is present in measure 14.

Fifth system of musical notation for Harp, measures 17-20. The right hand features a series of chords and eighth notes, with a triplet in measure 18. The left hand features a series of chords and eighth notes. A forte (*fz*) dynamic marking is present in measure 18.

First system of musical notation for harp. The treble staff contains a series of arpeggiated chords. The bass staff features a long, low, arpeggiated figure. Dynamic markings include (Eb) p , p , and p .

Second system of musical notation for harp, marked *Tempo primo.* The treble staff shows arpeggiated patterns with a sixteenth-note figure. The bass staff features a series of arpeggiated chords. A forte accent $fx>$ is present.

Third system of musical notation for harp. The treble staff contains a series of arpeggiated chords. The bass staff features a series of arpeggiated chords. A crescendo hairpin is present.

Fourth system of musical notation for harp. The treble staff contains a series of arpeggiated chords. The bass staff features a series of arpeggiated chords. Dynamic markings include *dim.* and f .

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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 3. Ap Shenkin 2 6
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 5. Love's fascination 2 6
 6. Sweet Richard 2 6
 f Aptommas's polka 3 c

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 5. March & Pas redoublé (Saffio) 2 6
 6. Voga, voga, & Sogno talor (Parisina) 2 6
 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini) 2 6
 8. Ah! tu sei (Parisina) 2 6
 9. Quanto è bello (L'elisire d'amore) 2 6
 10. Io l'udia (Torquato Tasso) 2 6

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 8. My heart's on the Rhine Speyer 3 0
 9. From the Alp the horn resounding Proch 2 0
 10. With sword at rest (The standard bearer) Lindpaintner 2 6
 11. When the swallows fly towards home (Agathe) Abt 2 0
 12. Oh! wert thou mine for ever Kücken 2 0

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1. Ye flow'rets that to me she gave 1 6
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 3. Norman's Gesang 1 6

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 3. If o'er the boundless sky Molique 2 0

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1. Bâle 3 6
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 3. St. Gallis 3 6

b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:

1. Grace C. Mayer 2 6
 2. La fontaine C. Mayer 3 0
 3. Si oiseau j'étais A. Henselt 2 0

c Op. 106. Three characteristic melodies:

1. Wenn ich ein Vöglein wär 3 0
 2. Lisle laute, lisle linde 3 0
 3. Virgo Maria (O Sanctissima) 3 0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:

1. Repose 2 0
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a Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)

- b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer 2 6

b Op. 121. Trois morceaux caractéristiques:

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 3. La gazelle 3 0

b Op. 127. Sacred melodies:

1. Martin Luther's hymn 2 6
 2. Old hundredth psalm 2 6
 3. Before Jehovah's awful throne 2 6
 4. Airs from "The Creation" (Haydn) 4 0
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b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):

1. Nobles seigneurs. Cavatine du page 2 0
 2. A ce mot tout s'anime. Air de Marguerite 2 0

OBERTHÜR, CHARLES—continued.

s. d.

b Op. 129. "ÆOLIAN CHORDS." Three melodies:

1. Gems of the crimson-coloured even 2 0
 2. She was a creature strange as fair 2 0
 3. 'Tis sweet when in the glowing west 2 0

b Op. 132. Nereides. Sketch 3 0

b Op. 142. L'invitation del gondoliere. Sketch 2 6

b Op. 144. Il trovatore. Fantasia on Verdi's opera 4 0

b Op. 146. La traviata. Souvenir de l'opéra de Verdi 3 0

b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed each 2 6

1. Ah! che la morte Trovatore
 2. Il balen del suo sorriso Trovatore
 3. Si la stanchezza Trovatore
 4. Stride la vampa Trovatore
 5. La mia letizia I Lombardi
 6. La donna è mobile Rigoletto
 7. Parigi, o cara Traviata
 8. Ah, fors'è lui Traviata
 9. Di Provenza il mar Traviata
 10. Libiamo (Brindisi) Traviata
 11. Ernani involami Ernani
 12. Va pensiero Nabuco

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 3. My bark glides through the silver wave 2 6
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b Op. 159. Andalusia. Bolero brillant 4 0

b Op. 166. The keel row. Fantasia 4 0

b Op. 167. Santa Lucia. Neapolitan air 4 0

b Op. 170. Un ballo in maschera. Fantaisie 4 0

b Songs without words:

1. Dans ces instants où le cœur pense 2 0
 2. Ich denke dein, wenn durch den Hain der Nachtigallen 2 6
 3. Eilende Wolken, Segler der Lüfte 2 0
 4. Emeline 1 0
 5. Selige Tage 1 3
 6. Nachgefühl 1 0
 7. Adieu, charmant pays de France 3 0
 8. For I, methinks, till I grow old 3 0
 9. L'air est doux, le ciel est beau 2 6
 10. Ange aux yeux bleus 2 6
 11. We rove among the roses 2 6
 12. Au bord du Rhin 2 6
 13. Au bord de la Lahn 2 6
 14. Au bord de la Nahe 2 0
 15. Au bord du Neckar 1 0
 16. Auf leichtem Zweig 1 0
 17. Ah! be not sad 2 c
 18. Remind me not 1 0

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 3. Denmark 15. Spain.
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 5. Prussia 17. Switzerland.
 6. Prussia 18. France (La Marseillaise).
 7. Poland 19. France (Les Girondins).
 8. Saxony 20. Belgium.
 9. Bavaria 21. Holland.
 10. Austria (Haydn's hymn). 22. England (Rule Britannia).
 11. Hungary 23. America (Hail Columbia).
 12. Sardinia 24. England (God save the Queen).

STELL, W. H.

- b My lodging is on the cold ground (variations) 3 0

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- b Deh vieni alla finestra. Serenade from Don Juan 2 0

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TAYLOR, GERHARD.

- a Com'è gentil (Don Pasquale). Transcription 2 6

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- a Two favourite Irish melodies (Coolin and The minstrel boy). Variations 3 0

- a Rigoletto. Fantasia on Verdi's opera 5 0

THOMAS, JOHN.

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1. The ash grove 3 0
 2. The bells of Aberdovey 3 0
 3. Sweet melody, sweet Richard 3 0
 4. The rising of the sun 3 0
 5. The march of the men of Harlech 3 0
 6. Riding over the mountain (original melody by J. Thomas) 3 0
 7. The plain of Rhuddlan 3 0
 8. Love's fascination 3 0
 9. The rising of the lark 3 0
 10. The camp (Of noble race was Shenkin) 3 0
 11. Megan's daughter 3 0
 12. The minstrel's adieu to his native land (original melody by J. Thomas) 3 0
 13. Watching the wheat 3 0
 14. New year's eve 3 0
 15. David of the white rock, or The dying bard to his harp 3 0
 16. Over the stone 3 0
 17. The miller's daughter 3 0
 18. Come to battle 3 0
 19. All through the night 3 0
 20. The blackbird 3 0
 21. The dawn of day 3 0
 22. Britain's lament 3 0
 23. Black Sir Harry 3 0
 24. The departure of the king 3 0

- b La source. Caprice of J. Blumenthal, transcribed 4 0

- b The harmonious blacksmith, of Händel, transcribed 3 6

WRIGHT, T. H.

- b Caledonian Fantasia, introducing favourite Scotch melodies 4 0

- b Com'è gentil (Don Pasquale). Fantasia 3 0

- b Deh calma oh ciel (Otello). Transcription 2 6

- b Fra poco a me ricovero (Lucia). Arranged 3 0